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## **ARTS MANAGEMENT: CONTEMPORARY ART GUIDES**

### **ALIBI – THE PORTUGUESE CASE**

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A Directed Research Internship (DRI) Project at AntiFrame | Art Consulting, carried out on the Master in Management Program, under the supervision of:

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## Abstract

For the purpose of analyzing how did the considerable increase in the Portuguese tourism has influenced its cultural sector, this paper seeks to explore how has the company AntiFrame | Art Consulting replied to it. *Arts Management: Contemporary Art Guides. Alibi – The Portuguese Case* reviews some Arts Management literature whilst a multi-method approach is used. A market research was conducted, in which existing contemporary guides were analyzed as well as interviews made to tourists in Lisbon. Findings show that there is a flaw in the Portuguese contemporary art market, which the project *Alibi* aims to solve. Metrics on how the project's results should be monitored, as part of a follow-up phase, were included, as well as limitations.

**Keywords:** Contemporary Art Guide; Culture; Cultural Tourism; Entrepreneurship; Portugal

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## Introduction

Portugal is perceived as one of the top countries to visit for the next years. This tourism boom carries several consequences, including its impact on the cultural sector. Therefore, there is an urgent need to reply efficiently and effectively to this trend.

Tourists recognize there are flaws in the Portuguese contemporary art sphere. Contrarily to other renowned capitals in which visitors can easily have access to the current exhibitions program, in Portugal this is not the case. Moreover, even when they find this information, it is not completely accessible, as it is not in English, or it does not have information regarding where these venues are or how they can get there.

Hence, after analyzing this market opportunity, AntiFrame | Art Consulting has decided to launch a new project – *Alibi*. It is a contemporary art guide with online and printed versions, which aims to fill this gap in the market. *Alibi* is online since December of 2015 and its physical guide had its first two-months edition printed this month, January of 2016.

The main objectives of this paper are to explain this flaw in the Portuguese cultural market and how did AntiFrame reply to it with *Alibi*, as a means of communication.

### I. Directed Research Internship at AntiFrame | Art Consulting

This thesis was developed as a Directed Research Internship (DRI) at AntiFrame | Art Consulting, a Portuguese company, founded in 2007 by Cláudia Camacho.

AntiFrame is an independent curating project, which presents itself in the international artistic panorama as an ambitious and conscientious initiative for curating and promotion of artistic projects. It is driven by the rejection of traditional aesthetics and shows its incisive role in a society where art does not often portray an active role among us. In this sense, AntiFrame proposes the creation of a bond between artists, curators, collectors, promoters and institutions within national and international artistic associations. It approaches museums, galleries and cultural event groups in order to impulse the work it considers pertinent. This project is composed by three distinctive areas – curatorship, artistic education and design. AntiFrame aims not only to be a diffuser of new, original artistic works, but also to ease the understanding of contemporary art, by developing several programs to the general public concerning the integration in the artistic world (AntiFrame | Art Consulting, 2015).

During this internship the project *Alibi* was developed. Although it will be further explained in section VIII, one might consider relevant to understand my involvement and contribute to this project. Therefore, my responsibilities included the development of its financial projections, market research, gathering of information regarding future contemporary art exhibitions, as well as constantly advise AntiFrame's director on topics such as the project's marketing strategy, from a business perspective.

## II. Tourism Boom – How it all started

According to the Portuguese Tourism Annual Statistics of 2013, since 2004 there was an increase of 42% in the number of tourists from all over the world arriving in Portugal (Turismo de Portugal, 2015a). Furthermore, Portugal has climbed five places in the “Global Travel & Tourism Competitiveness Index 2015” of the World Economic Forum, taking now the 15<sup>th</sup> position worldwide. During 2015 Portugal has also risen 18 places in the ranking “Effectiveness of marketing to attract tourists”. Meanwhile, it is perceived as the 10<sup>th</sup> safest

touristic destination and the 10<sup>th</sup> country in the “Price Competitiveness” index 2015 (Turismo de Portugal, 2015b). It was also distinguished with 27 awards in the World Travel Awards 2015 (Portugal Global, 2015). Moreover, Lisbon, the Portuguese capital, considered one of the most beautiful cities in the world, ranked in second place in the “European Best Destination” in 2015 (European Best Destinations, 2015) and the fourth “Most Beautiful City in the World” (The Portugal News, 2013), is a destination increasingly in vogue.

The previous facts sustain the idea of Portugal as the place to visit for the next years.

### III. Trends and its Impact on Tourism

Demographic, economic and technological trends have direct and indirect consequences on tourism.

Demographic trends include the decrease of the household, increased concerns about well-being, the increase of the middle class in emergent economies, evolution and alteration of tastes, needs and preferences, and the pursuit of unique and real experiences influenced by previous trips. Such trends result in more frequent short city breaks, leading to the increase of events during low season as well as greater interest in specific cultural tourism targeting different audiences (Turismo de Portugal, 2015c).

Economic trends cover the continuous globalization of production and consumption of products and services; the growth of the GDP per capita in the most developed countries; the emergence and growth of new markets with global dimension; the intensification of the marketplace agreements and removal of international transactions’ barriers; the rise of new markets of consumers which will contribute to the economies in transition (Central and East Europe) and in development (Asia). This trend’s consequences include a more competitive global environment and tourists more aware of the ratio quality-price; emergent economies give place to the emergence of new destinations and new outbound markets; globalization

increases trips' expectations, which demands available information and quality services through forefront media. Moreover, as tourists tend to reduce its visits to the same destiny and seek new experiences and products, it will be harder to get loyal visitors. Additionally, globalization leads to the increase of travels to visit friends and family, as well as exchange programs between students (Turismo de Portugal, 2015c).

Technological trends involve the emerging importance of the Internet as a communication, information and commercialization channel; the availability of more and better information on a global level; the increasing automation of operations and management processes, production and consumption; the growing importance of connectivity, digital media and digital marketing. Furthermore, culture is becoming more reachable due to the share and access of online content. This trend's consequences include more control exerted by tourists as a result of the possibility of comparison of prices and products; usage of technology while travelling to consult information and purchase touristic and cultural products through online platforms; and the same time, the increase of demand for creative and interactive offers in which the customer is, simultaneously, the producer, actor and the spectator (Turismo de Portugal, 2015c). Internet users will increase and so will the opportunities that it offers. It is an opportunity and also an obligation for the cultural sector to use these opportunities in the future since it saves money, opens up possibilities for researching new audiences, develops creativity, enables easier access to information for consumers, and it is in line with the market requests. Moreover, changes occurring through the introduction of new technologies are extremely rapid, which has a negative effect on all those who cannot adapt (Jelincic, 2009).

Furthermore, ever growing industrialization and, eventually, greater earnings have resulted in more free time, which is often used to travel. When focusing on the characteristics of the new tourist, apart from his or her higher education and greater earnings, studies show

that the post-modern traveller is interested in individual programs (“do-it-yourself”), as well as Internet bookings. These changes are also evident in the cultural tourism sector, where three types of virtual activities are offered: pre-holiday, during-holiday and post-holiday virtual activities. Pre-holiday activities are reflected in bookings or pre-holiday on-line sales, which are offered through the Internet. Moreover, an initial information search is done through various existing on-line resources. Many new information and communication technology systems have emerged recently to complement or to directly affect tourists’ during-holiday activities, while the Internet is also an opportunity to extend the holiday experience even the holiday itself, marketing the destination by way of post-holiday virtual activities (Jelincic, 2009).

#### IV. Increase in the Demand for Cultural Tourism – Marketing the Arts

As stated by Curvelo in her book *Marketing das Artes em Directo*, we live in a global village where everything got faster and, at the same time, ephemeral. People are more informed, demanding but also impatient about their expectations. Thus, their tastes change constantly, and consequently, their consumption patterns. Yesterday’s passive visitor became an active cultural consumer (Curvelo, 2009).

In the West, all the conventional art platforms have started to share a new popularity – contemporary art shows, biennials and site-specific commissions have crept into public consciousness as scenes of engagement (Altshuler, et al., 2009). Huyssen explains the argument that has been used for this rise in popular appeal. He cites one in particular which makes the case that “the mass media, especially television, have created an unquenchable desire for experiences and events, for authenticity and identity which, however, TV is unable to satisfy. Put differently: the level of visual expectations in our society has been raised to a



degree where the scopie desire for the screen mutates into the desire for something else.” (Huyssen, 1995, p. 32).

Therefore, marketing comes in. Societies with a better standard of living, generally, in which citizens are more educated, travel often and have more access to information; they are also more demanding, self-confident and selective. Hence, it is crucial to study their needs, tastes and behaviors in order to satisfy them in the best way, monetizing activities and obtaining financial gains (Curvelo, 2009).

However, should cultural institutions do it? Should cultural institutions approach its visitors as any other consumer good company approaches its customers?

According to the American Marketing Association (AMA), “Marketing is the activity, set of institutions, and processes for creating, communicating and delivering, and exchanging offerings that have value to customers, clients, partners, and society at large” (American Marketing Association, 2013). Curvelo asks her readers if we should consider cultural marketing under this perspective, or, if its specific characteristics make it necessarily different from the “marketing by the book”. She argues that, despite traditional and cultural marketing being different, they have several aspects in common. Although the customer should not be seen as the starting point, he or she must be understood. It is necessary to understand who the customers are, how they think, what motivates them, what they value, what they are looking for in a show or exhibition, and how they look for information about a museum or an art gallery (Curvelo, 2009).

Just as the work of art can never be experienced in isolation, the institution must also be understood as part of a broader cultural landscape. Those that must provide the entire cultural resource for a town or region, such as the *Van Abbemuseum*, a museum in Eindhoven, Netherlands, are privileged. This provincial institution has had a remarkable track record of unforgettable exhibitions each one a work of art in its own right. Artists attended each other’s

openings, absorbing the institution into a Europe-wide dialogue. By contrast, the pressure attached to exhibiting in London, New York or Paris can make even the most confident practitioner fall back on tried and tested artwork, capable of withstanding the public and prolonged media reviews. Experimentation versus refined performance is just one of the dynamics rising from geography (Altshuler, et al., 2009).

However, in a crowded stage as London, there are also possibilities to be gleaned in marketing out a unique territory. With so many art institutions, the challenge is to do what no-one else does, on a scale, depth or focus which mirrors the developments, interests and dialogues that occupy artists at every phase of their careers. There is room to bring the marginalized and forgotten into the spotlight, alongside with the prominent, fashionable “masters”. The metropolis itself offers the support structure (Altshuler, et al., 2009).

According to Curvelo, traditional and cultural marketing differentiate from each other in the way customer segmentation is done. Regarding cultural marketing, segmentation criteria should not be used to satisfy consumer’s immediate needs, but to seek the best audience for a specific artwork, who better values and appreciates it.

Cultural institutions must take advantage of the media to promote their events and exhibitions. Newspapers, magazines, radio and television are the most used ones, whether in the form of a simple article or in the most sophisticated news report. Although the media are usually expensive, they represent a good communication vehicle. Besides, it is important to notice that the message will be more effective if placed within a context in which the cultural product is differentiated from other consumer goods. In this way, it is clear the importance of an effective and efficient daily work of its departments of public relations and communication. If not proper, its communication might compromise the product’s newsworthiness, as well as the entire marketing strategy (Curvelo, 2009).

On the other hand, institutions have now access to one of the fastest and cheapest tools to connect with its customers: the Internet (Curvelo, 2009). The virtual space plays a great role, both in modern tourist activities and in tourists' tendency to use the Internet to organize their own individual trips. This drives us to reflect on traditional, as well as modern marketing methods. For instance, a quality website is thought to be a must. However, practically no research has been done regarding this subject, which would confirm its real impact on cultural tourism (Jelincic, 2009).

A good website of a cultural institution or gallery, should contain its mission, history, offer, artists, staff, schedule, maps, directions and public transportation to get there, and whenever possible, information about restaurants, bars or stores nearby the institution. The Internet provides updated information anytime of the day, anywhere in the world. It is an excellent means of promotion for an organization, such as e-mail, newsletter or direct marketing, in which a company can get to a more specific market segment (Kotler & Kotler, 2001). Nevertheless, institutions should always be aware of Customer Relationship Management (CRM) best practices. These include avoiding the excess of attachments, links and spams, investing in an informal and direct speech, persuasive and creative, as well as reminding the receivers of the approach of the opening of the exhibition through reminders to their mailing list. Furthermore, all these institutions must take into consideration the swiftness of promotion enabled by new technologies (Curvelo, 2009).

Nowadays, the cell phone is known to constitute one of the fastest and most used communication vehicles. Curvelo has started to notice this trend six years ago. In her book she remarks the importance of the use of cell phone texts in the promotion of shows to younger segments as this practice fosters last minute ticket sales, which was revealed to be cheaper and faster than internet or email (Kerrigan et al., 2004).

Nonetheless, any promotional strategy considered, should take into account the key factors: quality, diversity and creativity. There should not be a generalized promotion method, but a specific and well-differentiated communication since each exhibition, show or event has its own peculiarities and targets, which makes it impossible to sell them in the same way (Curvelo, 2009).

V. How did other, world and European, capitals reply to this?

When traveling to certain European capitals, one can easily have access to the current art exhibitions program. In those cities, a mapped guide with information regarding exhibitions is available for tourists. Appendix A shows two European examples of those flyers in London and Berlin, as well as one of New York.

Nevertheless, each of these locations adapts its flyer to its reality. For instance, such a big city, crowded with art galleries, as New York, has focused in one district instead of considering the whole city. *LESGALLERIESNYC* is a guide with the current exhibitions in art galleries, in the Lower East Side.

Moreover, it is important to notice that these physical guides also include information concerning how to get to there, through public transportation.

VI. Currently, what is there available in Portugal? What are its flaws?

It is important to look at the bigger picture of the virtual usage in Portugal. Thus, and according to PORDATA, in 2014, the number of Internet users represented 65% of the population, showing the Internet access penetration rate. As it can be observed on the graph and table in Appendix B, this variable shows an increasing tendency, having increased from 19.4% in 2002, to 65% in 2014 (PORDATA, 2015).

The handbook *Quality Principles for Cultural Websites* proposes the following principals for a quality cultural website: transparency; effectiveness; maintenance; accessibility; user-friendliness; responsiveness; multilingualism; interoperability; respect of legal issues; and preservation of content. These principals are in line with the needs of a cultural tourist as a website user (Jelincic, 2009). Hence, one must take them into consideration when evaluating the online presence of galleries and cultural institutions.

The Commission of the European Communities also recognizes the importance of online accessibility in the cultural industry sector, which can be noted on the issue of the *Recommendation on the digitalization and online accessibility of cultural material and digital preservation*, saying that “the efforts in this area will contribute to Europe’s competitiveness and will support European Union action in the field of culture.” (Jelincic, 2009, p. 22).

In regards to the online presence of the Portuguese cultural scenario, the number of galleries and cultural institutions which have an active online presence, meaning, having a website or Facebook page, was researched. Results show that 69.5% of the 82 galleries assessed, have a website in Portuguese, but only 57.3% in English. However, 79.3% own a Facebook page. Regarding other cultural institutions, such as museums, cultural centers and foundations, among others, the majority, 82.7% of the 52 assessed, have a website in Portuguese, but less than half, 46.2%, have it translated to English. In regards to Facebook, 69.2% are present in this social network (see Appendix C). These results, taking into consideration the global-virtual world we live in, were expected to be higher. Meaning, the Portuguese galleries and cultural institutions do not seem to be aware of this trend. Thus, they should implement strategies on how to improve this, fostering their virtual presence.

Currently there is no precise data available about the number of cultural organizations and galleries in Portugal that have their own website. One possible reason relies on the

unstable nature of the topic, which is very hard to measure – new websites are regularly created and extinct, and it would be very difficult to count them within a certain time span.

Moreover, it is surprising that almost no tourism-related websites informing visitors about contemporary art were found. Often, the search engine Google is used to find out about galleries and cultural institutions while other sources are less used. Little data on this indicator was available, thus conclusions were drawn based upon a few resources. Real cooperation between cultural and tourism sectors in the virtual sphere would be visible in simple data sharing practices, but this was hardly the case. It does not mean that tourism-related websites do not offer information about cultural attractions; it means that they either do not offer links to the possibility of choosing only contemporary art or they cannot easily be found through the search engines that are mostly used, such as Google. Therefore, they do not appear at the top of results found by the search engine and are barely visible in the virtual space.

Table 1, below, shows the current Portuguese scenario regarding cultural guides. At first sight, one could argue there is a considerable number of guides with information about art in Lisbon and Oporto. However, after carefully analyzing the table, flaws become evident.

One can easily notice that only *Viral*, *GPS* (*Sábado*'s supplement magazine) and the newspapers' supplements (such as *Público* and *Diário de Notícias*) join information about the whole country, including, in this way, both Lisbon and Oporto. All the rest are specific for Lisbon or Oporto, some also including its districts, such as the magazine *Time Out*. Hence, it is clear the lack of information about art exhibitions in any other parts of Portugal.

Despite the fact that most of these guides provide information about current art exhibitions, none of them has a specific section for contemporary art, nor gives the user the option to select it as an art type. Furthermore, newspapers' supplements include art exhibitions in their "lifestyle" section, as most of non-cultural magazines, together with bars and restaurants, music concerts, beauty treatments and clothing stores.

On the other hand, just a few display information concerning cultural venues, and when this happens, they do not have information about what exhibitions are there at the moment. There is only one exception to this, *Agenda Cultural Lisboa*. Although, it only has information about existing venues on its website, not on its physical guide.

In regards to accessibility, flaws are even more pronounced. From the selected sample, apart from two online guides, only one physical guide, the *Official Lisbon Plan*, has information both in Portuguese and English. Moreover, it is also important to mention information regarding directions. As a tourist, one will have a hard time to figure out where a gallery or museum is located just with its address. Thus, a map and information on how to get there are crucial. Still, only two online guides, *Agenda Cultural Lisboa* and *Visit Porto*, offer both these features. *Lisboa ConVida* does have a map, however, it does not provide information concerning current exhibitions, meaning, a visitor knows about a venue but not what he or she can see there. Hence, in regards to physical guides, only the magazine *Time Out, Lisboa* and *Porto*, provides information on how to get to those venues. Furthermore, *Agenda Cultural Lisboa* is probably the most well-known cultural guide in Lisbon, among Portuguese people. Yet, it incorrectly assumes its readers do not need that information in its printed version, or that they have Internet access in their smartphones wherever they are.

Lastly, the *Official Lisbon Plan*, which is usually handed to tourists at the tourist information offices, although having a map and information both in Portuguese and in English, it only focuses on museums, not galleries or foundations for example, and just present the venues, not the current exhibitions taking place there.

Therefore, after analyzing the current scenario of cultural guides in Portugal, one can easily see its flaws. Contrarily to New York, London and Berlin, Lisbon and Oporto do not have a mapped, bilingual guide, informing tourists about current contemporary art exhibitions.

	City Covered		Language		Presence		Exhibitions Section			Directions	
	Lisbon	Oporto	Portuguese	English	Online	Physical	Venues	Art	Contemporary Art	Map	How to get there
Agenda Cultural Lisboa <sup>1</sup>	x		x		x	x	x (online)	x		x (online)	x (online)
Follow Me Lisboa <sup>2</sup>	x			x		x		x			
Le Cool Lisboa <sup>3</sup>	x		x		x			x		x	
Lisboa ConVida <sup>4</sup>	x		x	x	x	x	x			x	
Newspapers supplements	x	x	x			x		x			
Official Lisbon Plan	x		x	x		x	x			x	
O Porto Cool <sup>5</sup>		x	x		x			x			
GPS (Revista Sábado) <sup>6</sup>	x	x	x		x	x		x			
Time Out Lisboa	x		x		x	x		x			x
Time Out Porto		x	x			x		x			x
Viral <sup>7</sup>	x	x			x			x		x	
Visit Porto <sup>8</sup>		x	x	x	x		x			x	x

Table 1 – Some examples of the existing cultural guides in Portugal.

## VII. What is still missing

This research has shown that Portuguese galleries and other cultural organizations such as museums, cultural centers and foundations, still do not perceive the virtual sphere as an opportunity, not only for innovative ways of doing business but even for the presentation of their activities or marketing purposes. Their online presence is often in the form of static text and photos (institutional websites). Thus, creating awareness about this is crucial. However, the majority, 75.4% of the 134 assessed venues (see Appendix C), has started to use Facebook as a complement or even substitute of an institutional website, in a way that they can more easily interact with their audience.

As noted by Jelincic, the virtual sphere is a useful platform for individual tourists in their information search. Therefore, any change occurring in the virtual sphere, if added to the changes in the global tourist market, demands fast reaction in the service sector, which should be ready to use the Internet for innovative business models. Unfortunately, some galleries and cultural institutions do not perceive the Internet as a relevant marketing tool. Jelincic also

<sup>1</sup> (Agenda Cultural Lisboa, 2015)

<sup>2</sup> (Visit Lisboa, 2015)

<sup>3</sup> (Le Cool Lisboa, 2015)

<sup>4</sup> (Lisboa ConVida, 2015)

<sup>5</sup> (O Porto Cool, 2015)

<sup>6</sup> (GPS - Sábado, 2015)

<sup>7</sup> (Viral, 2015)

<sup>8</sup> (Visit Porto, 2015)



mentions how important it is that the cultural tourism sector realizes that post-modern tourists use mainly the Internet as their source of information (Jelincic, 2009).

However, the importance of printed maps should also be remarked. In spite of a good number of people think printed maps are pointless nowadays, its usage is still popular among tourists. Using printed maps requires travelers to work together, as well as when returning home, they can unfold their maps and take themselves back to places, full of memories.

Even before analyzing table 1, in the previous topic, AntiFrame | Art Consulting has recognized the pitfall on cultural guides in Portugal and conducted a research among tourists in Lisbon, in order to have a better understanding of their perceptions of contemporary art in this town. A questionnaire (see Appendix D) was made to 50 tourists in the downtown area of Lisbon, to tourists from several nationalities, such as English, Spanish and German, with ages ranging from 25 to 55 years old.

Among the results, 75% of those tourists claim to be interested in contemporary art. Tourists want to see exhibitions, even if they do not know if it is contemporary art or not. This is clear after looking at their answers to the question “What have you visited so far, regarding contemporary art?”, which included *Centro Cultural de Belém (CCB)*, *Fundação EDP*, but also *Mosteiros dos Jerónimos*, which is not contemporary art. They are used to massive cultural centers in their countries, which do not exist here. Tourists were also surprised with the lack of large-sized exhibitions, very common in London, Berlin or Madrid, as mention by one of the interviewees. Moreover, when asked if they felt informed about the current exhibitions taking place in Lisbon, most of them have answered negatively. These tourists said that there is no informative guide regarding this. Some other said what they have seen was not enough in terms of information. Additionally, they have also admitted to feel a little bit lost. Furthermore, none of these tourists carried the most well-known cultural guide, among the Portuguese, the *Agenda Cultural Lisboa*; some had the magazine *Time Out Lisboa*,

however, they have also disclosed to be disappointed as they were used to *Time Out London*, which is very different and has much more information regarding culture and art exhibitions.

According to these results, it is clear that the flaw in the Portuguese contemporary art market is perceived by its tourists. Thus, if rectified, this would represent a win-win situation for the Portuguese galleries and cultural institutions, as well as for the company in charge of fixing it. Curvelo has explained this in her book. As reported by her, in terms of communication or promotion of an exhibition, visitors will be more prone to attend it if there is a feeling of urgency (last days, unique opportunity, etc.). Furthermore, visitors might even be willing to pay a higher price for it.

Moreover, it is essential to remember the visitor might come from a different country, assuming an even more pronounced profile of “cultural tourist”. Therefore, it is extremely important to ensure foreigners have access to complementary information that satisfies their needs, which might not coincide with the ones of the national visitor (Curvelo, 2009).

#### VIII. AntiFrame | Art Consulting – How did it face this problem: *Alibi. Seja cúmplice*

*Alibi* is an online and physical guide of exhibitions and contemporary art events in Portugal. It gets to the Portuguese cultural reality with the purpose of mapping the vivid, but spread, national contemporary art exhibitions. *Alibi* is a guide and a meeting point between galleries, museums and cultural institutions, which aims to promote their exhibitions schedule to the national and international public. Similarly to what happens in other European and world capitals, AntiFrame believes this type of mapped guide will be highly demanded, as several tourists seek for more information about the Portuguese contemporary culture. *Alibi* aims to be the most effective, straightforward and informative art guide in Lisbon and Oporto.

It is essential to offer a great diversity of cultural programs to different customers in order to take advantage of the possibilities virtual space offers in the promotion and practice

of cultural tourism. Moreover, the lower the government budget for culture and the greater the challenges Information and Communication Technology (ICT) brings, the more cultural institutions are forced to re-position their business in the virtual space (Jelincic, 2009).

In this way, *Alibi*, as a means of communication, plays a very important role in the Portuguese cultural space as it fills a gap in the market. *Alibi* is different from all the existing cultural guides in Portugal, since it offers its users the ability to find the current contemporary art exhibitions in Lisbon, Oporto and other cities (online version); its information is accessible to most users as it is presented both in Portuguese and in English; it has a map and information on how to get to the venues, and it is available in a printed and online versions.

*Alibi* is a website, printed map and later on will have an application (app) (see Appendix E). It also allows its users to subscribe to its weekly newsletter, in which “ending soon”, “just opened” and “upcoming” exhibitions are promoted. *Alibi*’s website is online since the 13<sup>th</sup> of November of 2015, its physical version is printed every two months, and its first edition was just launched, January – February, 2016. Until the end of the year of 2015 *Alibi* was on its beta phase – it was experimental and venues could advertise their exhibitions on the website for free.

This project is financed in two different ways. On the one hand, *Alibi*’s revenues come from the advertisement on the website, as well as in its printed version. The website has two different advertisement banners per week, and the map’s back is also available for one company, from the artistic/cultural sectors, to promote its activity every two months. On the other hand, galleries and other cultural institutions are responsible for the rest of the revenues. In order to publicize its exhibitions, those venues pay a monthly fee of 30€, plus taxes, to have this information displayed, both on *Alibi*’s website and printed version, as well as advertisement on its newsletter, Facebook, Twitter and Instagram. Moreover, those venues are also offered the option to give an extra highlight to their exhibitions, by placing them in the

slideshow of images on *Alibi*'s homepage, for 20€ per week, plus taxes. Further on, highlighted bigger spaces will also be available in the printed version, at an extra cost.

*Alibi*'s financial projections demonstrate it is a profitable project. Its break-even point, in the most negative scenario (with the subscription of not even eight venues per month), will take place between March and April of 2016, with a positive profit of 970,62€ in April (see Appendix F). It is important to notice these values were computed in December, 2015, and changes were made until the present day. Thus, one must analyze these financial projections as they are named, projections, instead of looking at these numbers in a narrowed-strict way.

#### IX. Monitoring and Control

In order to guarantee the project's success, it is crucial to include and manage a follow-up phase and define metrics to monitor the implementation's results. Although several metrics can be used for this purpose, the following six were chosen to measure *Alibi*'s results:

- Return on Investment (ROI) of its first year – A performance measure used to evaluate the efficiency of an investment or to compare the efficiency of a number of different investments. To calculate ROI, the benefit (return) of an investment is divided by the cost of the investment; the result is expressed as a percentage or a ratio. In this way, and as *Alibi*'s revenues come from advertisement (fixed) and sales from venues to promote their exhibitions (variable), ROI would be measured in terms of the sum of those revenues after the implementation of the platform. Meaning that first-year ROI would be equal to the sum of *Alibi*'s revenues in 2016, minus its investment, all divided by the investment. Thereafter, AntiFrame can compare *Alibi*'s first-year ROI with other projects' it might want to invest in.
- Number of visits to the website per month, likes on Facebook, followers on Instagram and Twitter – These measures, even though very simple, will give AntiFrame a sense of

*Alibi's* awareness (“How many people have heard about *Alibi*?”).

- Time spent on the website – The next step is to analyze how much time its audience actually stays on *Alibi*. The more time they spend there, the more engaged they are.
- Combined metrics – The idea is to make pairs of metrics in order to look at the bigger picture. For example, monthly visits are useful to combine with monthly visitors. This will show not only how many people the platform is able to pull in, but also how many of them come back (a sign that *Alibi* is offering something useful). Other pairs of metrics that can be combined are click-through rate and bounce rate; time on the site and page views per visit and the profiles of the website visitors (localization, age, gender).
- Measurement of micro-conversions – Given its nature, it does not make sense for *Alibi* to measure macro-conversions (e.g. purchase completed). As a means of communication, its success relies on visitors’ interactions with the website. They can subscribe the newsletter, watch content, like a post, share the website, etc. These micro-conversions create a bond between *Alibi* and its audience. It may not directly translate into money to AntiFrame, yet, in the long run, this will be one of the first measures presented to the venues in order to have them promoting their exhibitions on *Alibi's* website, which is where the money comes from. Thus, measuring the micro-conversions and acknowledging their impact on the project’s revenues will help the improvement of their implementation on the website.
- The last metric to be evaluated concerns venues’ results. Therefore, AntiFrame should gather information about the monthly average visits to galleries and other cultural spaces, such as museums and cultural centers, before the implementation of *Alibi*, and compare it, monthly, to these same numbers, after its implementation. This metric will give venues a clearer understanding of *Alibi's* return to their business – if it has increased, or not, awareness about their space. Still, it is very difficult to compare these numbers since they depend on the type of venue and program offered. Furthermore, as the number of venues

in the platform will vary in a monthly basis over the year, AntiFrame should only compare this variable within the same venue, not between different ones.

## Conclusion

With a great climate, some of the most beautiful beaches in the world, outstanding cuisine and with an enviable cultural heritage, Portugal has been elected as one of the top countries to visit for the next years by several tourism awards. This trend has increased the number of tourists arriving to the country. Moreover, they come more often and for shorter periods of time. Thus, tourists are looking for different cultural programs. However, in order to do so, information regarding this is needed. Contrarily to what happens in other European and world capitals, neither Lisbon nor Oporto offer its visitors a contemporary art guide.

Therefore, AntiFrame | Art Consulting has conducted a market research and decided to launch a Portuguese contemporary art guide, both in an online and printed versions – *Alibi*. Its purpose is to deliver both a website and a physical guide accessible to all, one of the main flaws of the existing guides in Portugal.

*Alibi* has received great feedback both from users and venues – galleries and other cultural institutions. Nevertheless, metrics concerning its results must be continuously evaluated. The project has also favorable financial projections, however, a long-term marketing plan should be done in order to guarantee its enduring profitability, as its major revenues rely on advertisement.

## Limitations and Suggestions for Future Research

During the development of this project, some limitations were found.

Among those, the one that might, and will probably compromise *Alibi* is the great number of Portuguese galleries and other cultural institutions, which do not have all the

information regarding future exhibitions beforehand. This is crucial to *Alibi*'s success since it relies on this information for its printed version. Whereas exhibitions on the website keep appearing and disappearing, as new ones start and others finish, *Alibi*'s guide map will assemble all exhibitions in Lisbon in Oporto during two months. Thus, this information must be gathered in advance, in order to be sent to the print shop.

Furthermore, *Alibi*'s financial success will also rely on its ability to gather companies willing to pay advertisements, both on its website and physical guide. In exception to the most positive scenarios, *Alibi*'s major revenues will come from its fixed revenues (advertisement), which might compromise its profitability if decreased.

Another limitation one can easily identify is the extremely small number of interviewed tourists. A sample's dimension of 50 individuals is not significant to extract conclusions from; even if these questionnaires were made only with the purpose of supporting an idea of "common sense, known by anyone in this field".

How can the influence of a website on the cultural tourism market be measured? Is it possible to determine if it directed a certain tourist to a marketed destination? The answer lies in e-business. The goal is to offer precise data on the usage of *Alibi* by visitors, using on-line technology. Although this subject has already been discussed under the previous topic – metrics, room for further research on how it can be improved and optimized, still exists.

As *Alibi* is the first of its kind in the field of contemporary art guides in Portugal, it is hoped that it will stimulate galleries and cultural organizations to enhance their business practices. Therefore, their profits might be increased and it could lead to greater visibility of virtual culture for decision makers. Ultimately, this topic could become a constituent part of cultural and tourism policy documents.

I am aware that there is a great possibility to expand and deepen further research in this field and will be glad if this study serves as a starting point.

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